your Church

ITS BUILDING–EQUIPMENT
–ADMINISTRATION–FINANCES

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Volume 2, No. 4

October • November • December 1956

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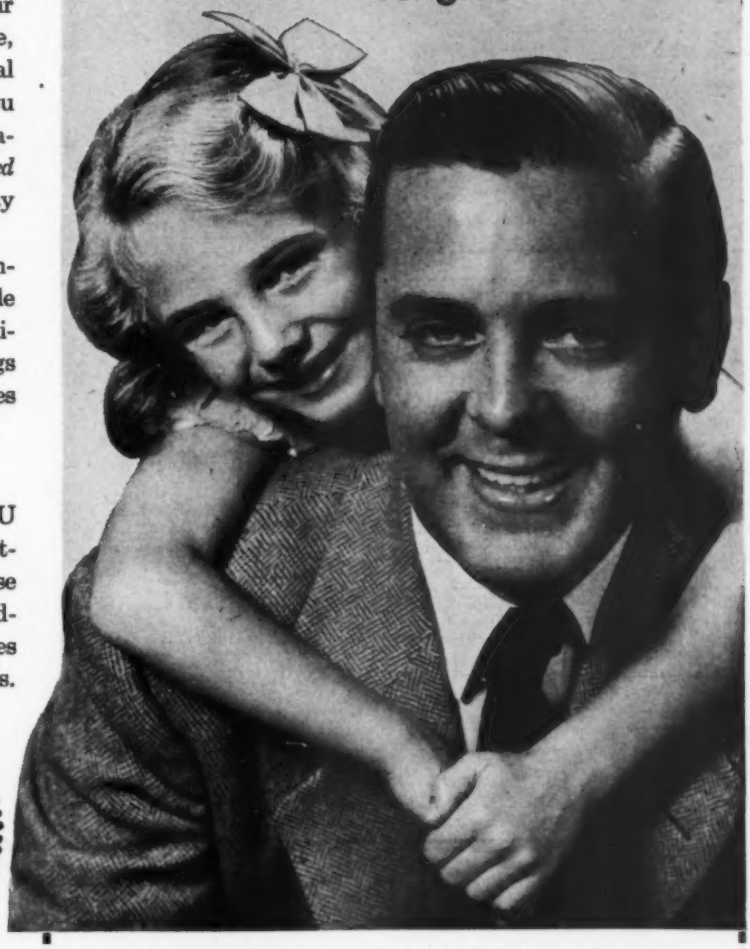

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ITS BUILDING—EQUIPMENT—ADMINSTRATION—FINANCES

OCTOBER • NOVEMBER • DECEMBER 1956 **VOL. 2, NO. 4**

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COVER

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Wimberly and Cook, Architects

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YOUR CHURCH *is published quarterly (January—April—July—October) by:*
THE RELIGIOUS PUBLISHING COMPANY,
122 Old York Road, Jenkintown, Pa.

Subscription Rate: $1.75 per year *Per Issue:* 50c

Advertising Representatives:
ALLAN E. SHUBERT COMPANY

Philadelphia: 3818 Chestnut St. *Chicago:* 154 East Erie St.
Atlanta: 373 Hilderbrand Dr., N.E. *Los Angeles:* 439 South Western Ave.
San Francisco: 805 Market St.

Printed by:
R. R. DONNELLEY & SONS CO., Chicago, Ill.

Printed in the U.S.A. Contents *copyright 1956*—by The Religious Publishing Company. *All Rights Reserved.* Accepted as controlled circulation publication at Chicago, Ill.

Items of Interest

A dynamic new Sunday school teaching technique has been established by CATHEDRAL FILMS, INC., 140 North Hollywood Way, Burbank, California, which should excite the interest of ministers and Sunday school teachers. Known as the "Film Quiz," the new technique is a combination of the competitive quiz program and the motion picture or filmstrip. Cathedral's new recording of an actual "film quiz" has just been released and it proves the tremendous teaching value of these media. Everyone interested in teaching church school should hear this recording. It shows how readily information is acquired, how easily the message is conveyed and received, how much more complete is the concept gained, and how greater the retention of knowledge. Cathedral Films will send this recording free upon request.

Many of the Methodist birds have now flown away and have become Baptist birds or Lutheran birds since the local Methodist church has started to use a product known as NIXALITE. Nixalite is like a porcupine. Its myriads of spring tempered nickel stainless steel prongs with their needle-sharp points extending outward at all angles compel pigeons and other birds to fly and stay away. Nixalite does not harm the birds but prevents them from landing and roosting on the church buildings.

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(*Continued on page 52*)

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Editorial . . .

Thousands of Americans today are experiencing the exciting and historic impulses of a great church building renaissance. After the passage of time, when the story of this movement is recorded in the history books of America, we will be able to determine with some accuracy the impact that has been made on the individual church member and his friends. Will the church building renaissance of twentieth century America be one of design, materials and forms? We expect that it will be all of this. But our hope is that it will also manifest a resurgance in the spiritual outlook of mankind.

A renaissance is an awakening. The historic atmosphere of a renaissance is such as to foster freedom of expression, to provide a climate for experimentation, to make possible a reexamination of old concepts and an investigation of new ones. In the early stages of a renaissance much emphasis is placed upon the human element, but, as time passes, the material aspects of the movement always seem to overshadow the spiritual manifestations.

We must guard against this tendency in the vast program of church building that is taking place in our nation at the present time. We should not loose ourselves completely in controversies between the "traditional" and the "modern" in church architecture. We should not place exclusive and undue emphasis on the size and location of the lot to be purchased, the types of new materials to be used in construction, or the way in which the landscaping is to be done. Of course, these are important and must be worked out to the satisfaction of those engaged in the work. But, whatever style of architecture might be decided upon, whatever the size and location of the lot, whatever the types of materials that are to be used, however the landscaping may be accomplished—the church will become a church in the full sense only if the congregation is vitally concerned with the human element which the building is being erected to house. The strength and beauty of the final product is not found wholly in its outward form and interior decoration. The true meaning and beauty of the completed structure is found in the hearts of the congregation. The church should be an outward expression of the spirit within the people building it.

Surveys and statistics tell us that about sixty per cent of the new churches that are being built in America are built in the "traditional" style, and that about forty per cent are being built in the "modern" style. Styles in architecture have varied with the ages of mankind. There have been many architectural styles for churches in history and each has, to a lesser or greater extent, manifested the tastes of each generation. As important as architectural style may be, still more important is the worship of the people that takes place in the "traditional" or the "modern" church that is built. If the hearts of the congregation are right, God can be worshipped properly "in spirit and in truth" in either style of church.

The provision of an atmosphere that will permit the ultimate identification of mankind with his God, the nurture of the spirit of the individual man and woman, real concern for the feelings of other human beings, the ability to work out differences without hurting or alienating a segment of the congregation, the efficient and proper use of the human energy that is available—these are the things that make the real church, whether that church be "traditional" or "modern" in its architectural concept.

Today's church building renaissance provides another wonderful opportunity in the history of mankind to elevate the human spirit and bring it closer to God. The building of a church, no matter what its style, is the attempt of men and women, spiritually motivated, to elevate that spirit. It is not the form, or outward expression, but the content, or inner expression, that will endure to meet the future. WSC

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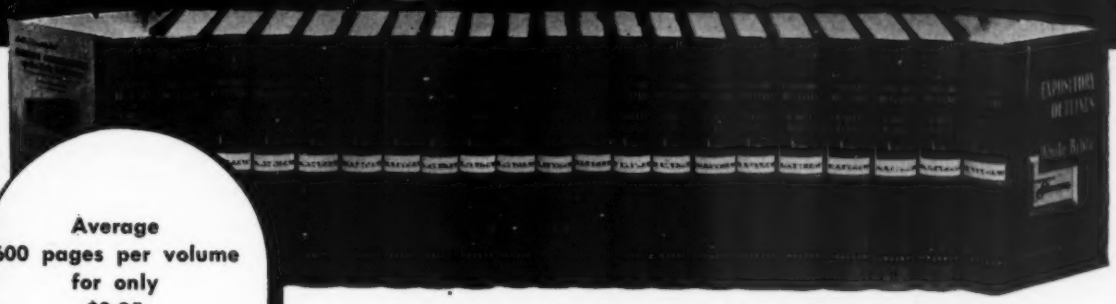

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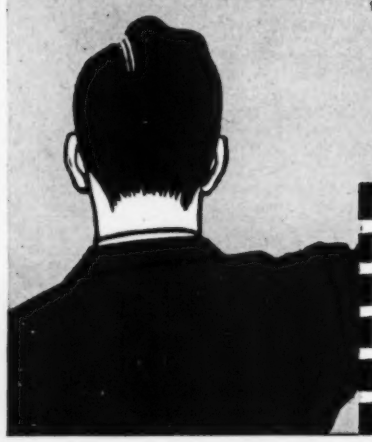

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VOL. 2, NO. 4
OCTOBER-NOVEMBER-DECEMBER

KAHALUU METHODIST CHURCH

Kahaluu, Oahu, Hawaii

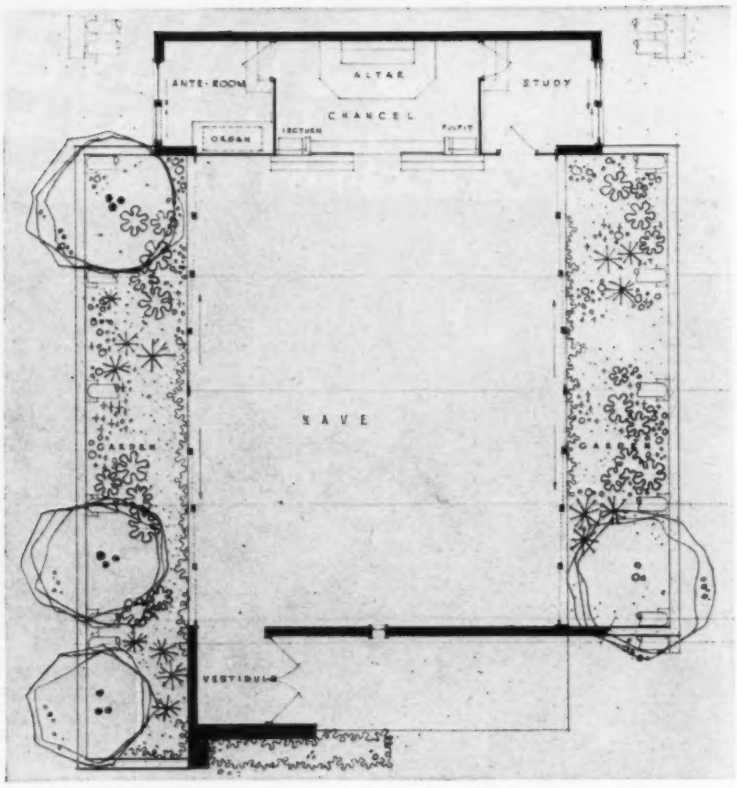
Architects: Wimberly and Cook

Pastor: Rev. Paul Billings

Design for Worship

WHEN the congregation of this small rural chapel, located on the Island of Oahu, decided to build they desired a simplification of details. They had a limited budget of $12,500 which they had to meet and they wanted to build part of the chapel themselves. In consultation with the architects, a plan for the chapel was evolved which permitted individual members of the congregation, even those without construction experience, to do much of the work themselves. Thus, the members gained a feeling of direct substantial contribution to their church.

The congregation and the architects agreed that the side walls of the nave could be eliminated because of the mild and sunny Hawaiian climate, and in the place of the walls, small gardens were planted. Under the circumstances, the gardens together with the wide eaves provided privacy, decor, and all the protection that was needed from the



FLOOR PLAN
Kahaluu Methodist Church
Kahaluu, Oahu, Hawaii

elements of the weather. This particular feature has added an appearance of spaciousness to the structure and, of course, has resulted in monetary savings. Sliding screen doors have been provided along the sides of the nave for protection against the insects when this is required.

The chapel is built of slow burning, heavy timber. The support consists of "A" frames made of Douglas fir utility poles with foundations tied by grade beams. What appears to be cross bracing is not cross bracing at all but simply a method for providing cantilevered eaves.

The roof sheathing of the structure is 2 inch by 6 inch rough Douglas fir, stained dark brown, and covered with asbestos cement shingles. The skylight is a smoky blue corrugated plastic. The floors are concrete, and the walls are constructed of concrete masonry units. Abaca cloth panels provide a satisfactory acoustical treatment on the chancel walls. The single window is made up of six small stained glass panels. All of the lighting for the sanctuary is concealed in the coves or in the cross arms of the frames.

The furnishings in the chapel, with the exception of several pieces, were designed by the architects and built by the individual members of the congregation at a cost of something less than $500.00. The total seating capacity of the chapel is seventy-five.

View of interior of Kahaluu Methodist Church showing chancel, seating, sliding screen doors and gardens.

KAHALUU METHODIST CHURCH

Kahaluu, Oahu, Hawaii

Wimberly and Cook, Architects

New York City

DeWITT MEMORIAL CHURCH

Architect: Edgar Tafel
Pastor: Dr. Donald Walton

A MISSION church on New York City's Lower East Side launched an appeal for funds and building materials this past summer in order to rebuild its 75-year-old edifice. DeWitt Memorial Church will be the first Protestant church to be built within a public housing project in Manhattan.

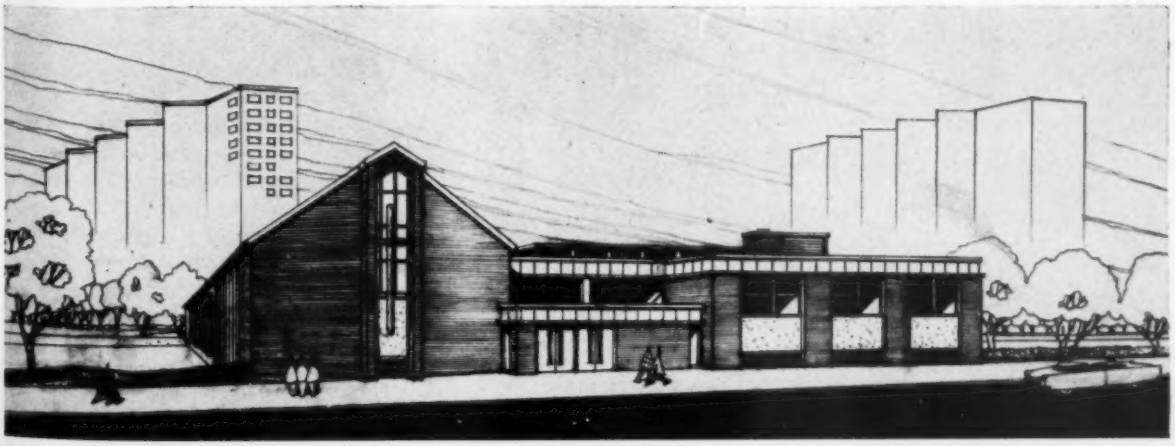
The new building is being erected on the site of the present DeWitt Church, which is outgrown and outmoded. The old building was razed this past spring and construction on the new one began late this summer. The DeWitt Memorial Church, a non-denominational project of the New York City Mission Society has been hopelessly outgrown by its neighborhood population. Urgency was lent to the need to rebuild by the demolition of surrounding tenement dwellings to make way for the new Baruch Houses, one of the newest of New York City's slum clearance projects.

In its time the DeWitt Church has conducted services in German, Russian, Yiddish, Chinese, Italian, Spanish, and a number of other languages and dialects. Its community has changed many times over the last seventy-five years and during that time a rich tradition of community service has been developed. In addition to serving as a place of worship for the housing development which surrounds it, the church will be a community center for social and recreational activities.

The new DeWitt Memorial Church is designed so that used materials can be employed wherever possible. Some

DeWitt Memorial Church will be the first Protestant Church to be built within a public housing project in Manhattan.

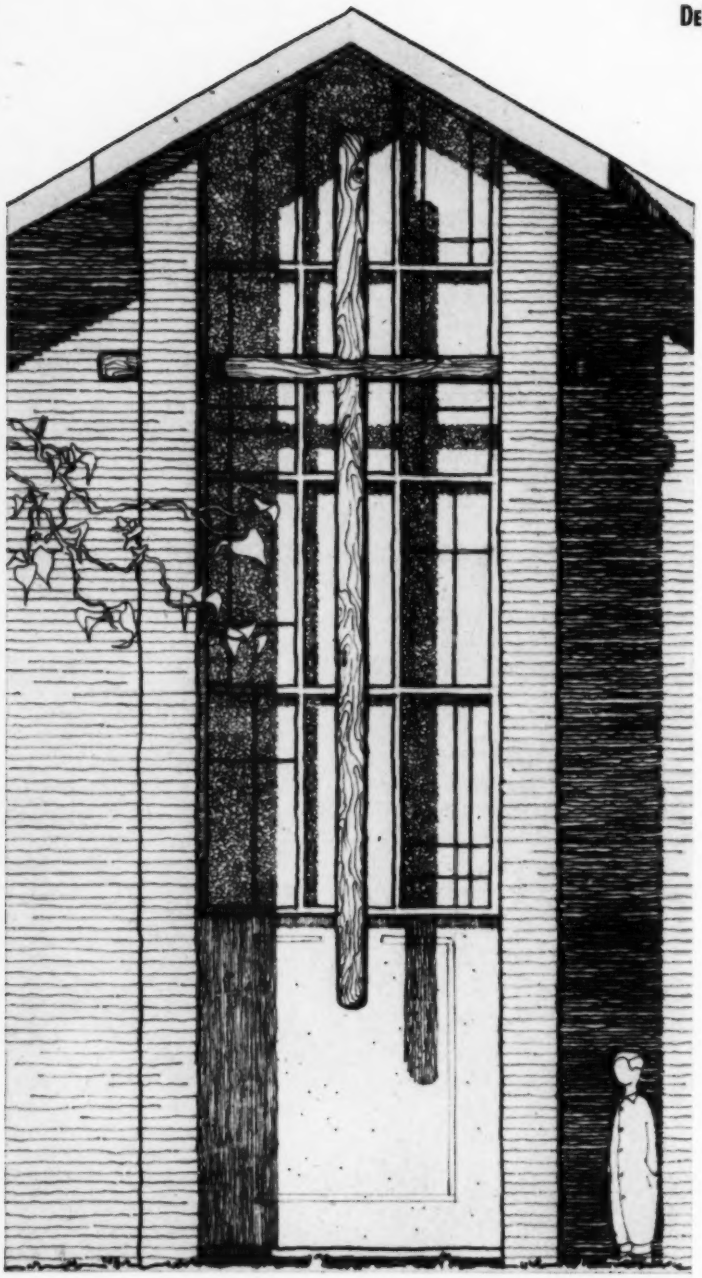
Designed for a feeling of serenity and security. DeWitt emphasizes its community service character.



New York City

DeWITT MEMORIAL CHURCH

Edgar Tafel, Architect



Chancel window featuring the rough-hewn cross made by city youths at the summer camp of the New York City Mission Society.

decorative pieces from the old church are being salvaged and re-used. This includes the stained glass from the old church which will be incorporated in the new one.

On the ground floor of the new edifice will be located meeting rooms, offices and kitchenette, in addition to the sanctuary. Also provisions are being made for a special small chapel, the DeWitt Memorial Room.

In the basement of the new building there will be a fellowship hall, under the sanctuary, equipped with a platform and stage for community entertainments and for the performance of religious dramas and plays. Also in the basement is a kitchen and several large meeting rooms together with another office or two.

The new church will have no steeple. The height of surrounding apartment buildings was cited by the architect as the reason for eliminating the conventional bell tower. "It would have been impossible to compete for a feeling of height with the 14-story buildings in the vicinity," the architect said. "So we decided to strive for a feeling of serenity and security in design, to emphasize the community service character of the church, and to bring outdoor areas into the design of the building." Grassy garden areas are planned along two walls of the new church, so that classrooms with large window areas will present a charming view of the outdoors. Integral in the south wall of the new building will be a 20-foot tall rough-hewn wooden cross. This cross was cut and made by city youths this past summer at the New York City Mission Society's Camp Sharparoon in upstate New York. The rough-hewn cross can be seen from the sanctuary of the church through the chancel window.

It is estimated that the cost of the new church will be about $300,000. The drive for funds was officially begun with a reunion this past summer of members of DeWitt's many "congregations."

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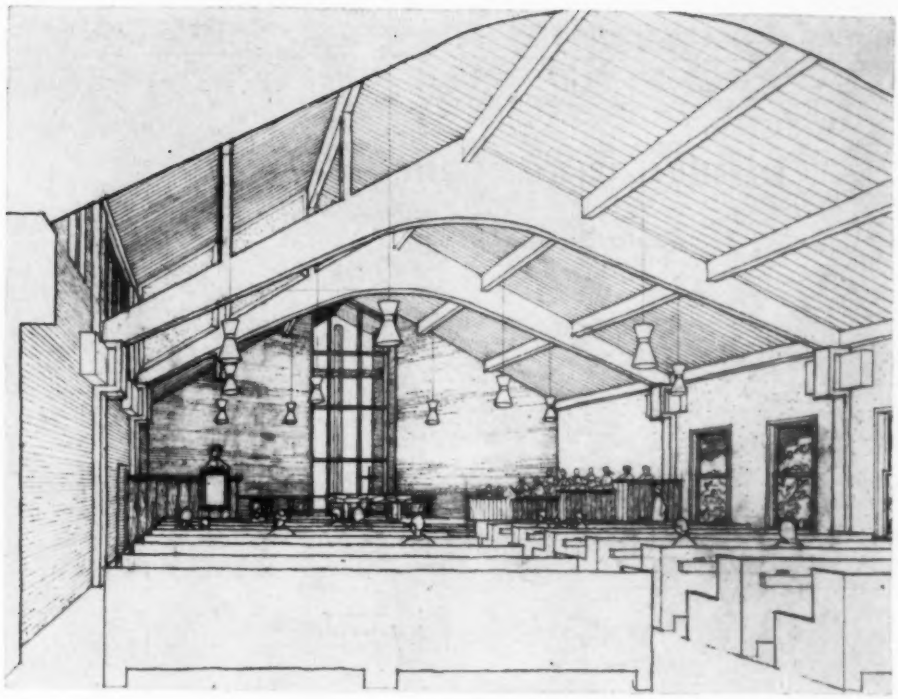
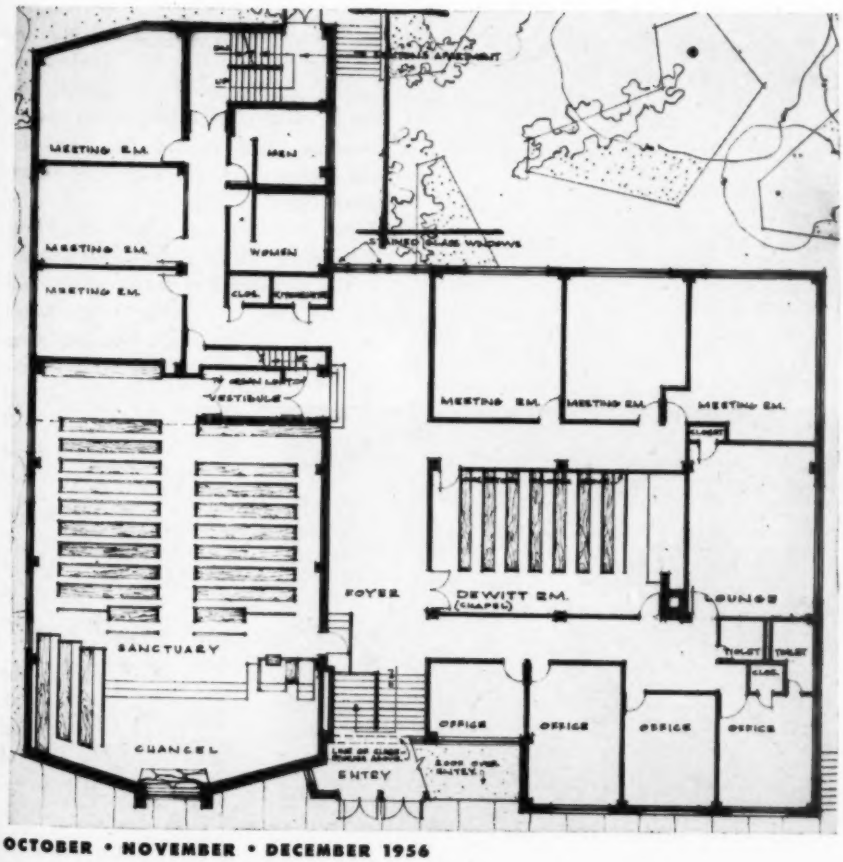


Architect's drawing of sanctuary and chancel showing interior view of rough-hewn cross.



First Floor Plan of DeWitt Memorial Church

New York City

DEWITT MEMORIAL CHURCH

Edgar Tafel, Architect

ST. STEPHEN'S
EVANGELICAL LUTHERAN CHURCH

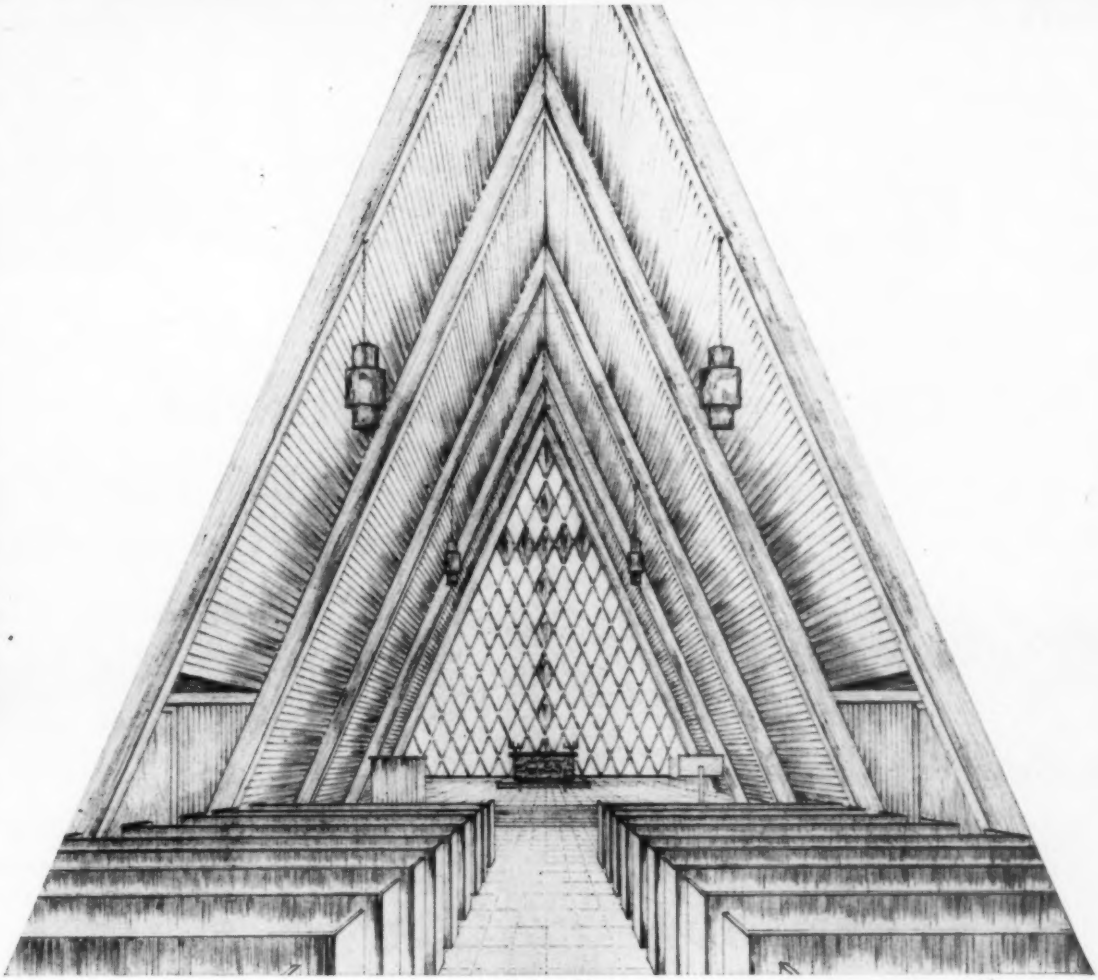
Feasterville, Pennsylvania

Architects: Eastwood and Stetser
Pastor: Rev. David R. Burt

ST. Stephen's Evangelical Lutheran Church is a Mission Church which was founded four years ago in the fast growing community of Feasterville near Philadelphia, Pennsylvania. The site is adjacent to a busy cross county highway which extends for over 600 feet along the north east side of the property.

The structure was planned in levels harmonious to the site's 35 foot slope. At the high point of the property, facing the East, is the Sanctuary, and at the lower portion of the building proj-

Perpendicular view showing provision for ample parking.



Artist's rendering of nave and chancel.

ect is the Church School. These two units are connected by a section containing the Sacristy and Working Sacristy, a choir room and the Pastor's Study.

The Church School was planned as the first unit of construction and will serve for all purposes until the remaining units can be built. The Community Hall will double as a Sanctuary and the stage as a chancel. Here, in the Church School, the slope permits the economy of building into the hillside. The utility room, storage space, and rest rooms are in the below grade section, and all other rooms open directly to the outdoors.

Combination heating will be used for the Feasterville church. Radiant heat will provide a warm floor and general heat for the buildings while not in use. The convection system, providing immediate heat and instant shut off, will be used on Sundays and at other times when separate parts of the building are being used.

The native stone, timber, steel and concrete of the building have been planned to form not only a functional structure, but also one of simple beauty. All extraneous ornament has been omitted, and only the stained glass window which comprises the entire east wall will enhance the church beyond the basic elements of its design.

Future expansion has been provided for in the plans. The Nave can be easily enlarged by adding two bays and a balcony allowing 24 feet for increased seating. The Church School can be doubled without diminishing the size of the parking area.

ST. STEPHEN'S EVANGELICAL LUTHERAN CHURCH

Feasterville, Pennsylvania

Architects: Eastwood and Stetser

A graduate of the College and of the School of Architecture at Columbia University, Maurice R. Salo studied painting and design at the National Academy of Design in New York City. He is registered as an architect in New York, New Jersey, Connecticut and with the National Council of Architectural Registration Boards. Second Vice-President of the Church Architectural Guild of America and Consultant to the United Lutheran Church in America, he is a member of the American Institute of Architects, the New York Society of Architects and the Beaux Arts Institute of Design.

The Logic of Ornament

By Maurice R. Salo

Latter Day Saints Church, Midland, Michigan. Architect, Alden B. Dow. The entrance illustrates the relationship of light and shadow to functional ornament.

TO THE general public, ornament is a decorative form which it is casually aware of. Occasionally some individuals have a literary knowledge of architecture and can discuss the classic styles at some length. This is usually done through recognition of historical styles and an awareness of detail rather than a knowledge of the cause and effect that crystallized these forms into sophisticated ornament.

Egyptian Ornament

The Egyptians worked on their buildings, temples and pyramids for a millennium without appreciable change in their method of construction. But during these many generations they refined the ornamented areas. Today, we can observe their monuments with the beautiful campaniform caps—a detail which naturally fitted in with the design and made an effective contrast to the powerful mass of their buildings. The ornament was in sympathy with the culture, the character and the building technique and hence has survived to this day as a work of art.

Greek Ornament

The Greeks of classic time created beautiful structures. In the course of developing their architecture they evolved interesting detail as exemplified by their orders—Doric, Ionic and Corinthian. In the case of these orders the proportions were not only aesthetically correct but they reflected sound

(Continued on page 48)

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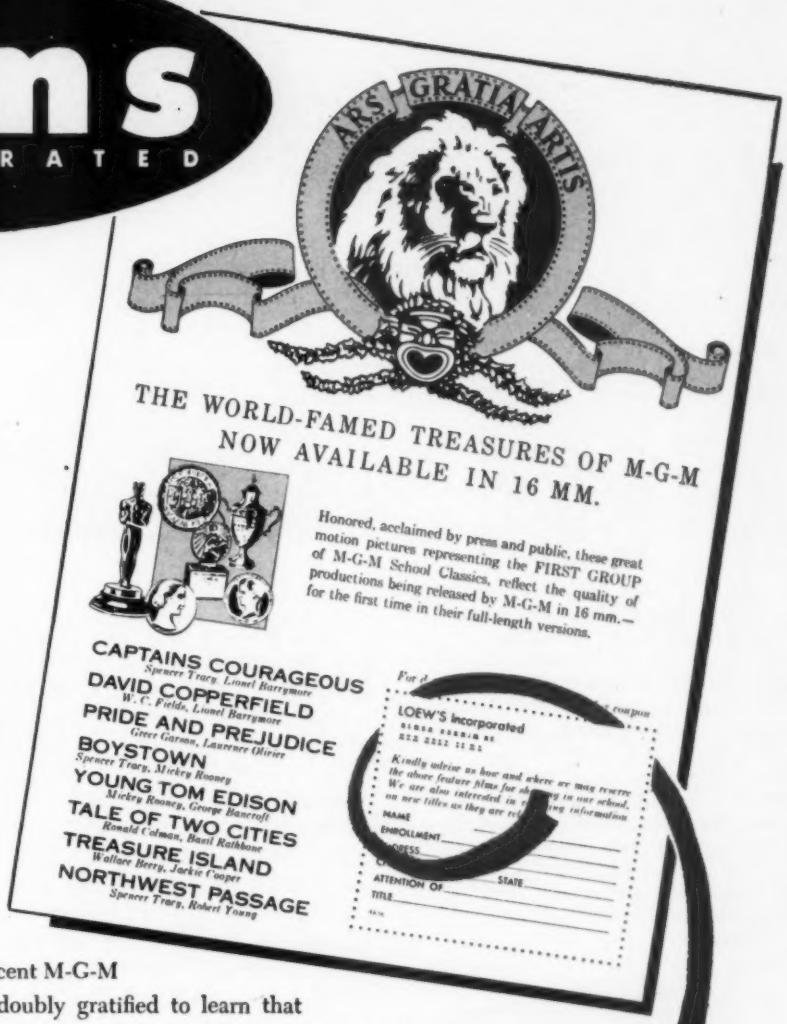

CHURCHES who welcomed the recent M-G-M announcement reprinted above will be doubly gratified to learn that Films Incorporated has been chosen as the exclusive 16mm distributor for these world-famed M-G-M features and short subjects. . . . The eight films listed above are but a sample of the more than 250 M-G-M feature classics *immediately available* to you . . . they are listed in the new Films Incorporated M-G-M catalog supplement now off the presses. . . . For first choice of subjects and booking dates, be sure to fill in the coupon below. Mail today for your advance copy of this complete list of M-G-M subjects . . .

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St. Paul's Lutheran Church
Oak Lawn, Illinois

Photo courtesy Ossit Church Furniture Co.

Charles Edward Stade is a registered architect whose firm, located in Park Ridge, Illinois, specializes in church architecture. Mr. Stade is a graduate of the University of Illinois and Princeton University. He was winner of the National Architectural Forum Competition, winner of the National Traphagen Design Competition and co-winner of National Church Plans Competition. His firm is at present engaged in architectural plans for over thirty churches in the United States and Canada.

This Business of S

By Charles Edward Sta

UNTIL about the turn of the century in this country, the principles of comfort, aesthetics and maintenance in church seating were ignored. Church benches were considered merely pieces of woodwork to be constructed by the builder. Little thought was given to design, unless by some calculating clergyman whose deliberate attempt it was to avoid comfort.

Consequently, many early American churches are seated with open benches of varying types. Most of these are of hand-made construction, and all differ in general appearance and proportion from the pew as we know it today.

Gradually, as the country became more widely settled, it was realized that church benches could be made pleasing in design, and seats could be made comfortable without conflicting with devout religious worship or Christian principles. Manufacturers who followed this thinking now produce seating which combines comfort, beauty and utility at a relatively low cost.

Photo courtesy Endicott Church Furniture Co.

Types of Church Seating

There are five general types of seating that are possible for a church or religious building. The auditorium or individual seats are used in churches not requiring a highly religious or ecclesiastical atmosphere. This type has an individual interlocking chair similar to a theater seat. It also adapts readily to a circular layout. (Incidentally, circular pews are in most cases obsolete with present day architecture.) A leading concern estimates each seat at roughly $25.00. Each has a comfortable padded upholstered back, full upholstered spring seat and appropriately designed ends. It does not give the traditional atmosphere of pews, but it is certainly by far the most comfortable type of seating.

The cathedral or chapel chair provides each person with an individual

Holy Trinity
Lutheran Church
Toledo, Ohio

Photo courtesy Ideal Seating Co.

# of Seating

Edward Stade

seat similar to an auditorium chair. The difference is that the chapel chair has a definite church-like appearance. It is similar to a dining room chair, except it is equipped with a straight ladder type back. A kneeler is available with this style chair. In general, this chair is constructed of hard wood. The seat, however, is often woven fibre. The advantage of these chairs is in their flexibility of arrangement. They can be removed from a church area at any time and stored and may be arranged to decrease or increase the seating in a desired area. A university chapel in the East recently used them in very good taste. There are many other fine installations throughout the country, but in most cases this type of seating is used with a specific purpose or objective in view. The cost of these chairs ranges from $15.00 to $25.00 per chair.

Another possible choice is the regular folding chair. Generally this is not used for permanent church seating. Overflows as such may take full advantage of these chairs which are economical in cost, easy to fold and store away, and low in maintenance. The chairs may cost from $4.00 to $15.00. This is the metal tubular type of construction with a metal back and seat, wood or upholstered seat, or even a spring upholstered seat and padded back panel.

A double section upholstered portable chair, similar to the common folding chair, is also offered by several

(Continued on page 21)

Photo courtesy J. P. Redington Co.

United States
Air Force Chapel
Goose Bay, Labrador

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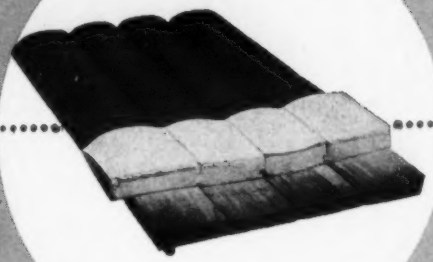

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Photo courtesy American Seating Co.

Second Church of Christ Scientist, Minneapolis, Minnesota

companies. These same comfortable chairs can be used to great advantage for the other activities of the congregation, thus serving a dual purpose. The cost ranges from $25.00 to $30.00 per chair.

During recent years many churches have begun to recognize the need for more comfortable seating. But, even though greater comfort is a primary requisite, most churches are reluctant to sacrifice any of the traditional dignity appropriate in a place of worship. Thus, some churches are adopting what is known as "combination seating." This is a standard pew back and pew end with individual folding spring cushion seats and vertical uprights between each seat. The seat, and sometimes the back rest portion, is upholstered. This chair is not being universally adopted, but may become more and more common as the desire for comfort and privacy of the individual seat is demanded. It costs about $35.00 per seat.

In recent years a cushion seat with individually upholstered sections containing foam rubber has been offered to the church public. The foam rubber sections are covered with vinyl and are available in a number of very attractive colors. This type cushion is cool in hot weather and easy to keep clean. It has the further advantage of not scuffing or staining. It can be wiped free of dust with a dry cloth and can be washed with soap and water. This type of cushion is known for its durability.

By far the most widely accepted type of seating for a church is the wooden pew. Without kneelers, the average pew will cost between $10.00 and $15.00 per lineal foot depending on design, material, accessories and conditions of installation.

There are two distinct types of pew bodies. The first is a one piece press formed body of plywood construction (usually oak, birch, or elm). Comfort is assured by the scientific shaping of the pew to conform to the natural curves of the body. Back, shoulders, and hips fit naturally to the wood contours, allowing restful relaxation and full attention to the service.

In the other type of pew body, the back and the seat are separate pieces fastened together. Each piece may be built-up layers of wood, generally a three, five or seven ply, or each piece may consist of five or six solid boards which are edge glued together. Exam-

(Continued on next page)

Lutheran Church of the Savior, Paramus, New Jersey

Photo courtesy Studios of George L. Payne

First Baptist Church, Madison, Wisconsin

Photo courtesy Raton Manufacturing Co.

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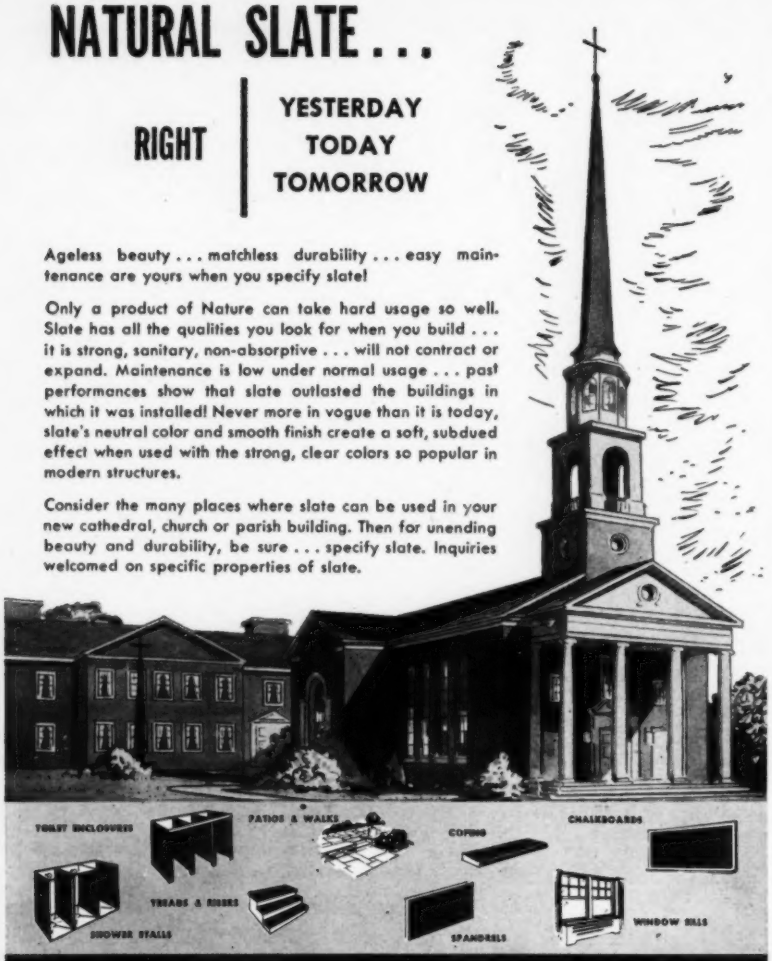

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Photo courtesy Franklin-Lee Co. Harvey Hicks Memorial Baptist Church, Little Rock, Arkansas

THIS BUSINESS OF SEATING

(Continued from page 21)

ine and test each type for comfort, design, appearance and workmanship. Then decide for yourself.

Design and Construction

Flexibility of design is particularly possible in the pew end. Seating manufacturers have a great variety of pew ends ranging from conservative to modern. However, many architects develop a pew end different from standard designs. The procedure of combining standard pew bodies with custom pew ends gives churches the advantage of low cost and experienced workmanship in the pew body, yet offers individuality in the over-all unit. In this way the architectural motif of the church can be reflected in the seating through the design of the pew ends.

Pews are generally made from red or white oak, birch, elm, walnut or mahogany. Traditional favorites are rugged white oak and fine grain birch. Elm is an acceptable material if a flashy grain is not objectionable. Choice is possible of high grade opaque lacquer or enamel or rich, durable stains ranging in color from deep walnut and mahogany to a natural blond. Most companies are able to match practically any finish decided upon by the architect. The architect should not specify the same requirements for pew finish that he uses for the wood finishes of the church, since pew finishing is a bit different from cabinet finishing.

Your pews should be analogous in design and color to the over-all architecture of the church. The finish and number of coats you will receive on your pews should be thoroughly discussed with the representative before a contract is signed. This finish will receive more wear than any other wood surface in the church. It must be durable!

Generally speaking, a pew that is between six and seven feet long requires a seat support to prevent sagging. If more than twelve feet long, a center division is necessary. However, these divisions can be flush on the face side of the pew giving the effect of a continuous back and seat.

Church Seating Accessories

Americans are always seeking added

comfort, an attitude reflected in some of the newer types of pews. The pew cushion, or padded upholstered seat, has now become an item for consideration in many churches. Cushions may be cotton filled or made of foam rubber and can be built in at the time of fabrication or can be separate and detachable. Rich in color and easy to maintain, these cushions may become a standard in American churches. The cushions can be of long lasting quality, and in addition to aiding comfort may provide needed acoustical material for habitually empty churches. Cotton cushions cost approximately $4.00 per lineal foot; wool, $6.00 per lineal foot.

Kneelers are being adopted by more churches today than in the past. The greatest objection by the clergy for many years was the disturbing clang made by the raising and lowering of the kneelers. Recently some pew companies have developed a noiseless kneeler which folds quietly and quickly. Ingeniously devised, this kneeler brings a new sense of quiet to the church. There is also a stationary kneeler, but it is not as practical or as comfortable.

Most kneelers have foam rubber tops that may be covered with one of many vinyls or plastics. From all examinations, the indications are that these plastics should do a satisfactory job for many years. They will not mark or stain and are easily cleaned with a dry cloth or with soap and water. The kneelers with coverings will cost approximately $2.50 to $3.25 per lineal foot.

The hymnal storage racks should not be forgotten. Most pew companies offer hymnal racks in two foot lengths. For a small additional sum a continuous rack may be had. With the latter type it is unnecessary for an individual to reach across several persons to obtain a hymnal. If a congregation uses envelopes, communion cup holders, or announcement cards, these containers can be worked into a pleasing design at either end of the hymnal rack or within the continuous rack. Detachable hymnal racks are also available for consideration from some firms.

The frontal or front screen is being adopted more frequently. Besides setting apart the nave seating, it also affords a hymnal storage rack for the first row. With kneelers the front screen is a necessity. In addition to its utility, it gives a sense of separation from the chancel area and encourages sitting in the first pew.

Installation and Spacing

The pews are generally shipped by truck to the church site with the bodies, ends, and accessories separate. The assembly of parts is then done on the job at the time of the erection of the pews. Most companies send their own workmen to install the pews. Some churches have been tempted to save on the cost of installation by using local men from the congregation.

Installation is not a great portion of the complete cost of the pews. If installed by the company, the job will be a better one. There will be no division of responsibility, and a reputable company will agree to make adjustments from four to ten years. If your church is in a strong workmen's union area, find out if the installation is being made by union men.

Naturally, pews are one of the final pieces of furniture to be added to the building. After the painting is complete, the floor should have its final cover. If asphalt, rubber tile, cork, vinyl, or other similar material is used, it should be cleaned and waxed before the pews are installed. The time required for the installations of the

(Continued on page 41)

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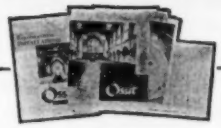

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By John G. Harrell

Education Consultant, Cathedral Films, Inc. and Consultant on Audio-Visual Education to the National Council of the Episcopal Church.

AUDIO-VISUALS—

A REQUISITE IN CHURCH DESIGN

How often it is true that between the blueprint stage and the final phases of construction, church school enrollment has increased to the point that the education building is already inadequate to the demands! Certainly this has occurred many times out here in the West, and it is probably a national problem. It is as true of the small mission as of the large church. And it is this problem, among others, which makes necessary adequate provision for audio-visual materials.

The Need for Integration

These modern techniques of education have proven themselves to be so effective that they cannot be neglected in Christian education. And their use is all the more urgent the more crowded and inadequate the educational facilities and program become. But projected audio-visual techniques require certain physical advantages. These should be arranged for in every new building program. An audio-visual workshop designed for maximum teaching benefits is not a luxury, but a requisite. If and when the educational building has become inadequate to the church school enrollment and makeshift classroom arrangements are necessitated, then at least there is one teaching facility, shared by all classes, which leaves nothing to be desired.

Again, this is not a luxury but a requirement. We have a fearful responsibility in nurturing the young in the Christian faith and way of life. All of us have had occasion to tremble at the inadequacy of the job we are doing. None of us in Christian education can claim perfection. We need every advantage we can gain, and the audio-visual media at our disposal are of such strength that perforce we must integrate them in our educational programs.

It is true that in the past most of us have made a miserable attempt at such integration. We ran an audio-visual program or schedule concurrently with the curriculum without much effort at relating the two. This was largely an economic solution to the high cost of motion picture rentals. It seemed foolish to us to spend $9.00 for a single class of eight or nine pupils, so we exhibited the motion picture to an entire department or the entire church school whether or not the film was relevant to any class in particular. The economy may have been a foolish one because the film was experienced in a vacuum, no one really understanding why or how it related to other class experiences. It is a far greater economy, actually, if motion pictures are carefully selected and timed according to the needs of a single class, for then it has meant something to at least eight or nine pupils.

Parenthetically, it may be pointed out that film rentals are on a day basis. That is, the film may be exhibited as often as you like in a single day. Therefore a film shown in the church school may be shown again during "extended session," and again during evening worship or in the young people's fellowship. So long as the showings are made within a single day the rental rate does not alter.

(Continued on next page)

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BY CHARLES WESTCOTT

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Equipment to be Considered

Thus far we have spoken only of motion pictures while there are many other audio-visual materials of equal importance. There is the opaque projector, the 3¼ x 4 slide projector for handmade slides, the tape recorder, the 2 x 2 slide projector and the filmstrip projector. Also, a new technique has been developed which has rightly gained a prominent place in Christian education—the sound filmstrip.

Basically, the sound filmstrip is the conventional filmstrip with separate audio accompaniment. As much professional talent is devoted to the audio portion as the visual. Often there is narrative, music and sound effects which heighten the reality of the total experience. This audio portion is ordinarily provided on a 33⅓ r. p. m. record. The equipment needed is a filmstrip projector and an LP phonograph. The latter may often be borrowed from a member of the church. However, if it is possible to make a new purchase of equipment, then the church should consider the advisability of acquiring a sound filmstrip projector. This equipment allows for the speaker to be placed by the screen while the sound controls are along side those of the projector.

The value of these audio-visual materials is that they are infinitely adaptable to the teaching situation. Less formidable than the motion picture, they often are of equal or greater effect, both in themselves and in their ability to be integrated into the curriculum.

But like the motion picture, they require proper exhibition. And since it is not feasible to design every classroom for audio-visual equipment, then an audio-visual workshop is required.

The Audio-Visual Workshop

Existing church buildings may need to make structural as well as organizational alterations in order to provide for the audio-visual workshop. *In new structures it should be incorporated in the basic planning.*

An audio-visual workshop, ideally, should have light and sound control, ventilation, a sound proof projection booth, permanently installed cables from the projection booth to the speak-

(*Continued on page 31*)

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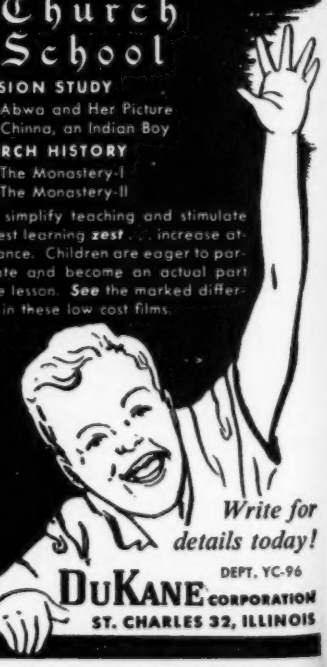

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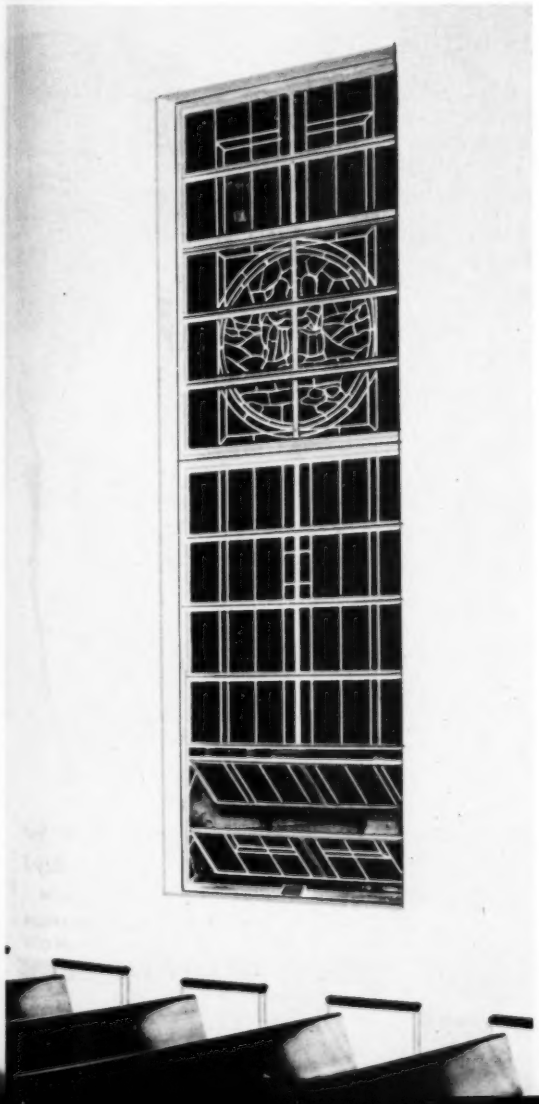

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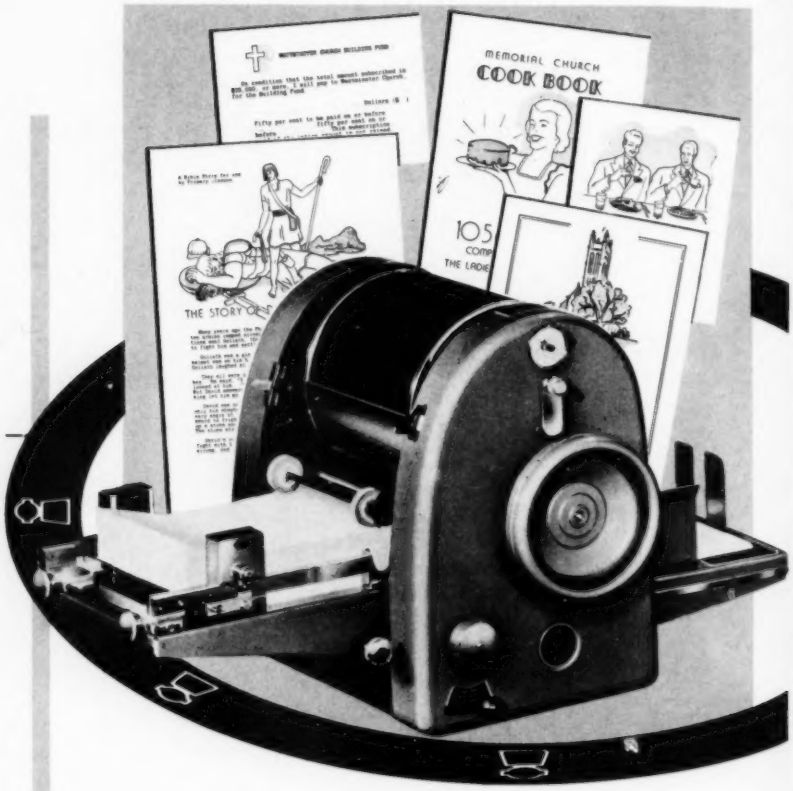

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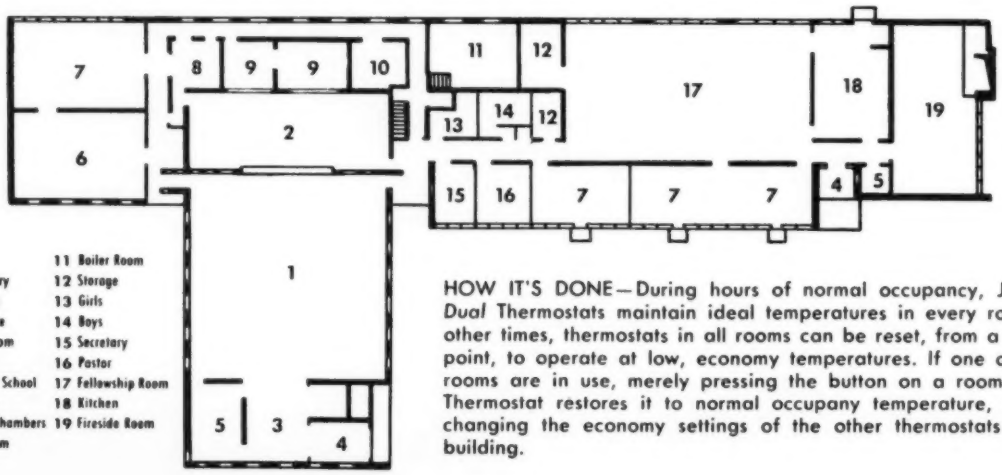

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A-V'S IN CHURCH DESIGN

(*Continued from page 26*)

er, and storage facilities for filmstrips, records, scripts and accessories. Ideally, too, the seating should be permanent and arranged on an inclined floor. The room should provide for two classes so that occasionally both classes may benefit from a single showing and groups other than church school classes can be accommodated.

When it is impossible to meet these requirements, modifications will have to be made. Instead of a real projection booth, a mobile one may be designed. It may be as simple as a storage cabinet for equipment and supplies, the top of the cabinet being used as the projector stand. A sound proofed and ventilated "blimp" may be built on this upper half. This is necessary, however, only for motion picture projection.

The Use of the Audio-Visual Workshop

It is necessary now to consider the manner in which the workshop is used. It is a "common room" and is shared by all classes. It operates on a schedule of two or three 20 minute periods, which is sufficient for most audio-visual presentations. Teachers sign up on the schedule posted outside of the workshop.

When the teacher brings his class to the workshop, he remains the teacher and does not relinquish his duties to the projectionist or the audio-visual material itself. The workshop is an extension of his classroom, more than likely providing the finest opportunity for real teaching that he has experienced. Within the twenty minute period, besides viewing the material, he may review the preparation or begin the follow-up before returning with his class to their regular room.

The projection of the material is made by a member of the A-V Guild. This organization, usually made up of high school students and some adults, is a safeguard, not only to the equipment, but to a satisfactory exhibition of the materials. The guild may train its members as projectionists and teach them to regularly clean and maintain the equipment. They would have responsibility of the audio-visual library and the scheduling of the room. They may even assume responsibility for regular previews of new materials at the teachers' meetings and the publication of a monthly newsletter containing information and tips on teaching with audio-visual materials.

The guild, however, does not take over the teacher's function. If the narration to a set of slides or filmstrips is to be read, this is the teacher's privilege. The members of the guild are simply teacher assistants. For the best in educational methods it is necessary that the workshop experience be as integrated as possible with the regular teaching situation.

Conclusion

Obviously we have skipped lightly over a large area. It is important enough, however, to cause us to stop and consider the reasonableness of the emphasis we have given it. It is for the architect, the pastor and the church board to give careful thought to this proposal. The demands placed upon Christian education and the facilities we provide for it are tremendous. We never fully meet them. But here, at least, is an opportunity to improve upon our past accomplishments. END.

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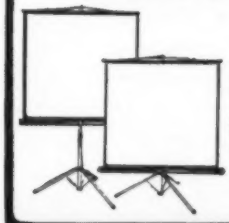

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Mrs. Persis Smith attended Cornell University and has been in journalism for twenty-four years—first with The Jersey Journal *as Librarian, and then as Woman's Page Editor—now, since 1945, as Woman and Home Editor for* The Rural New Yorker.

The Church Refreshment Hour

by Persis Smith

IT HAS been said, "There is nothing like a cup of coffee . . ."

"There is nothing like a cup of coffee to stimulate good talk and good works."

"There is certainly nothing like the 'refreshment hour' after church service as the simplest lay means to a spiritual end."

These variations on a theme underscore the logical development of the new feature in parish life, namely, the serving of coffee or a refreshing soft drink in the church parlor, parish house or rectory to those who have come to service, at varying hours: morning, vesper or evening. It is established over a wider area and in more denominations than many realize. Where certain churches find it not feasible, or where this innovation has not yet been adopted, the alternative is used in a good many places: coffee or soft drinks served following group meetings for parish activities.

Its Widespread Popularity

The Church Coffee Hour, or Church Refreshment Hour, even when at first tried hesitantly, has proved too successful to be discontinued. Its success is in large measure due to the simplicity of preparation and serving. Frequently, orange juice or Coca-Cola is often included, and, in the hot weather, fruit punch. Enthusiasm for retaining this delightful practice is found along such disparate avenues of religious thought (though each path leads to the one Deity) as are followed by the Episcopalians, the Friends, the Jews and the Unitarians. As to geographical area the church refreshment hour has taken strong hold in the South, partly due to the large number of persons who formerly had their church roots elsewhere, and to travelers, and to vacationists. These men and women quickly respond to church invitations of such simple nature and thus often find themselves soon part of a church fellowship.

It is logical to suppose that the same thing takes place in the far West for the same reason. In the Northeast, however, religious groups who realize more and more the importance of social service in relation to parish life (and, by the same token, the importance of food and drink therewith) are adopting and adapting the church refreshment hour to their particular needs and objectives.

A Personal Experience

Before going into further detail, let me give you my own first contact with this growing practice. It illustrates what hundreds of others no doubt have found for themselves, also it is one of my most gratifying recollections.

Some five years ago, as I remember, I was attending Vespers in a small downtown chapel of one of New York's great and historic churches. During the closing hymn I glanced briefly at the printed leaflet for that day's service. To my amazement, and pleasure, I read: "Coffee will be served in the parish

rooms directly after Vespers. . . ." Coffee after service? I pondered; how surprising, but how very nice. As the singing continued I realized I would not be included, not being a member of the parish. I did look again at the leaflet, however, and then noted this added sentence: "Members, friends and strangers are welcome."

An invitation so new (at least to me), so amiable and so provocative of friendliness was not to be slighted by a stranger's ignoring it. It is at this point that one of the virtues of the refreshment hour can be stressed. As a nonmember, I felt I could accept the proffer of a simple cup of coffee without undue obligation; whereas, had it been more than such a simple matter, I probably would have done my best to decline as gracefully as possible. And there the whole matter would have stopped.

After that fortuitous bidding to a cup of coffee, and the exceedingly interesting and agreeable hour that resulted, I felt not only attracted, as previously, to this church, but I felt at home there.

Its Happy Advantages

Over a cup of coffee or a "Coke," as long conviction attests, and that new experience emphasizes, two or twenty or two hundred people find it easier, according to their varying natures, to unbend, to feel at ease, to mingle, to learn personally about each other's interests, to learn about the particular church and its activities; in short, to encounter all this in an atmosphere that is relaxed and religious as well.

The Church Refreshment Hour thus becomes a goodly blend of many different personalities, many trains of thought, without sense of hurry, and likewise, no lengthy time involved, based on the ground of common striving toward matters spiritual. To use a homely expression, one leaves the Hour with a good taste in one's mouth, literally and figuratively.

Among the Various Denominations

As an example of what is being done in the Episcopal Church, the church coffee hour may have two aspects: the family and the general social bases. In the first case coffee is served to the parents or relatives during the Children's Sunday School session. For these adults, Bible study or discussion along theological lines with the minister are carried forward in a manner far more conducive to parent participation because of the more intimate, less constrained, atmosphere, the more sociable aroma, let us say, rising from the coffee cups.

In the second case, the refreshment hour follows the eleven o'clock service. "It is here," said the Rector of a well known and enterprising church, "that it may be well to consider a word other than 'hour' for this gathering; at least until parishioners (visitors and strangers also) come to know that 15 or 20 minutes only are devoted to this occasion. Naturally they may be hesitant over the thought of an hour's time at just that critical juncture, the nearness of the Sunday dinner. But by whatever name it is called, the Church Refreshment Hour, I am convinced, is here to stay."

A Friend, in reply to my question, answered: "Friends lay strong emphasis upon our belief that we bear and share each other's joys and burdens. How better to learn about these joys and burdens than over a cup of coffee served while we are still together following Meeting. A small group I visited, having no facilities for making coffee where served, solved the problem by bringing it in large thermos picnic jugs. A fruit punch or 'Coke' appeals at certain times. Regardless of facilities the end result is achieved."

(*Continued on page 46*)

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The Audio-Visual Program in Action

Part V—Maintenance and Storage of Equipment

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Now that you have purchased visual materials and projection equipment, it is important that they are properly maintained and stored. This is true of even the smallest library consisting of but a few slide sets and filmstrips and a single projector and screen.

Put Some One in Charge

It is always a good idea to put someone in charge of church-owned audio-visual equipment. If the maintaining and storing of these materials is everybody's business, it soon becomes nobody's business. "Letting George do it" can only end in disaster for the equipment and the program.

Not everybody is qualified to be in charge of visual materials and equipment. True, the janitor can place the projector in some corner and put the slides or filmstrip back on the pastor's desk, but this does not make for a good program of maintaining expensive and useful audio-visual materials.

Get Equipment Used

Maintaining and storing projection equipment and visual materials is not a simple job. It involves the use of these materials by a large number of teachers and departments of the church. It is not only a matter of finding a place to store the equipment; it is also important to get the equipment used and used consistently by all teaching and training arms of the church.

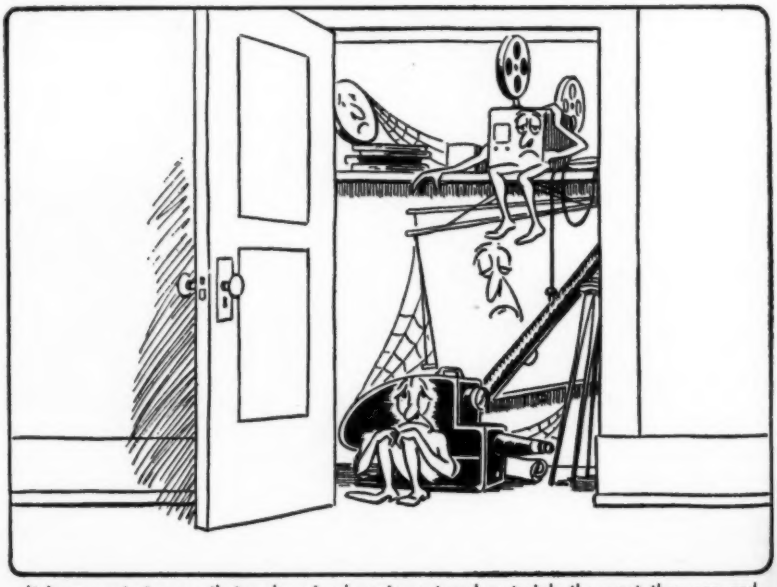
Equipment which is in dead storage is lost to the church and fast becomes a poor investment. Audio-visual materials that are stored in some safe place but are not used represent a serious loss far in excess of the purchase price. *It is use that makes audio-visual equipment and materials the asset they can and should be for the local church.*

Appoint a Visual Aids Director

Since the maintaining and storage of projection equipment also includes the factor of use, it would be well for the local church to appoint a visual aids director. His concern would not only be to protect the investment of the church, but also to make this investment pay dividends in terms of consistent and correct use by all departments of the church.

One of the important and obvious

(*Continued on page 36*)



It is use, not storage, that makes visual equipment and materials the asset they can and should be for the local church.

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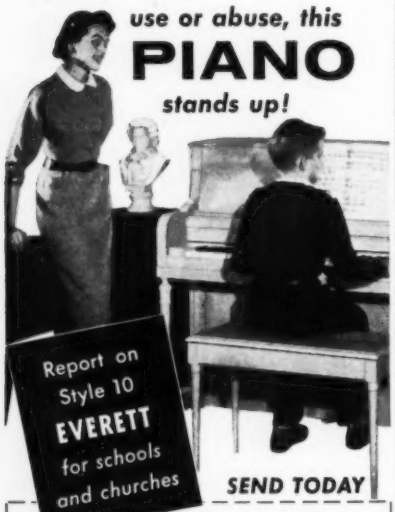

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THE AUDIO-VISUAL PROGRAM IN ACTION

(*Continued from page 34*)

qualifications of a visual aids director is that he is interested in the use of visual materials. Previous experience and training certainly is highly desirable, but not essential as long as there is interest and willingness to learn.

The person selected to serve as the visual aids director should also have the necessary time at his disposal. He should not be loaded down with other responsibilities, since serving as the visual aids director is already a full time, spare-time job.

The duties of the visual aids director should involve the physical maintenance and storage of equipment and visual materials as well as their profitable use in the church program. In defining the duties of this person, the following may be considered as basic.

Arrange for Regular Servicing

Projection equipment especially must be checked and serviced on a regular schedule. This is just as important for projectors, record players, tape recorders and screens as it is of a motor car. All pieces of equipment with moving parts should be serviced as directed by the manufacturer and as recommended by the dealer who sold it. With regular inspection and servicing, weak and worn parts can be located and replaced without further harm to the equipment.

The visual aids director should keep in close contact with the dealer from whom the church purchased the equipment. Nearly all equipment, except that purchased at discounts, comes with warranty and free service features. These should be used by the visual aids director to protect the investment of the church. It would be a good idea to have the dealer check the equipment with the visual aids director once every year for more satisfying service and longer useful life of the equipment.

Provide Adequate Storage Space

In far too many churches the projector and screen are shoved in some back closet or dark corner. Slides and filmstrips are scattered on shelves and hidden in the drawers of the pastor's desk and those of the teachers. This

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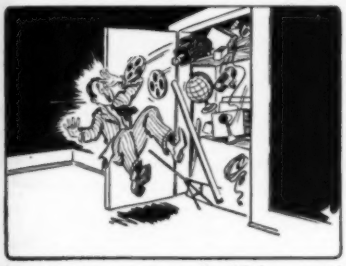
makes for a confused and unsatisfactory use of visual aids in the church program.

Probably the best place to store equipment and materials is in the church library. In case the church does not have a library a room should be



Adequate storage space should be provided for projection equipment and visual materials. They should not be shoved into some back closet or dark corner.

found which can serve as a visual aids library. Such a room should be so located that the equipment and materials can easily be checked in an out by those who use it. The room should be large enough and be properly equipped to house present and future church-owned projection equipment and visual materials. The room should be dry and well ventilated, so that equipment and material is not harmed. Necessary shelves and filing equipment should be provided as well as tables and chairs.

Provide Adequate Records

In order to keep track of the equipment and materials used in the church program as they are checked out and in by teachers, the visual aids director should prepare and maintain proper records. This is an important feature in using visual aids in the church and can help tremendously in maintaining and locating the equipment and materials that are constantly in use.

Provide Trained Operators

Since projection equipment needs someone to operate it, the visual aids director should train operators to handle and care for the equipment while it is in use. These operators may be the teachers or other members of the

(*Continued on page 39*)

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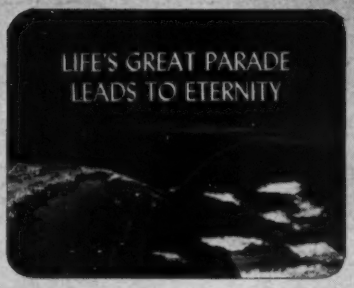

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O Little Town of Bethlehem	3	3
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We Three Kings of Orient Are	4	2
I Heard the Bells on Christmas Day	4	2

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Includes these Christmas songs and carols:

TITLE	*Verses*	*Slides*
Joy to the World	4	2
It Came Upon a Midnight Clear	3	3
Away in a Manger	3	2
The First Noel	4	2
Angels from the Realms of Glory	4	2
As with Gladness Men of Old	2	1
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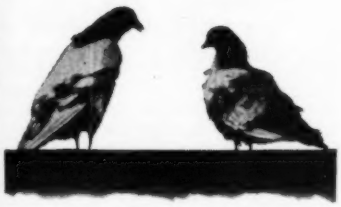

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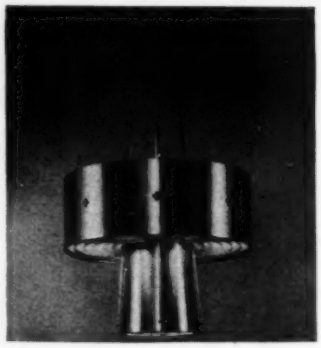

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THE AUDIO-VISUAL PROGRAM IN ACTION

(*Continued from page 37*)

church who want to render service. They may be older men or younger boys who after a training period are qualified to operate projectors, tape recorders and other equipment.

Trained operators will do much to help reduce the danger of damaging the films and filmstrips for which the church is responsible. They will make possible a smoother and more efficient operation of the equipment, thus reducing the possibilities of mishaps and disturbances in the course of the program. With a trained operator the teacher is free to concentrate on the lesson and the use of the visual aid to help teach that lesson. Above all, trained operators will help the visual aids director in giving the equipment proper care during its use.

Provide Leadership in Use of Visuals

In whatever he does, the visual aids director should provide leadership for the church in obtaining the maximum benefit from the investment the church has made. He does this by 1) protecting the equipment, and 2) by getting it used, and getting it used correctly.

In organizing this active phase of his work, the director should be interested in forming an advisory committee to help him reach all of the departments of the church. He may find it a good idea to ask one member of each board of the church to be represented on this committee. He may also find it

(*Continued on next page*)

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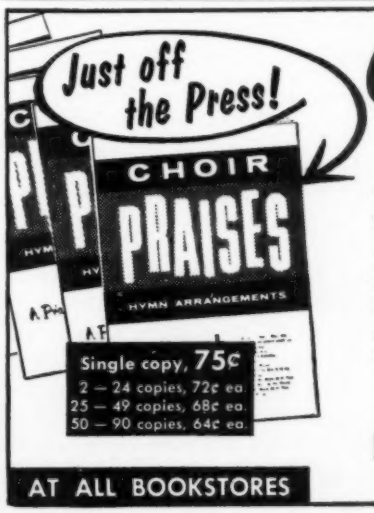

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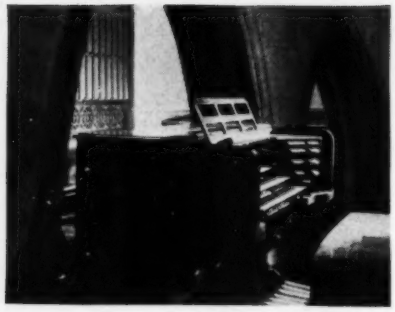

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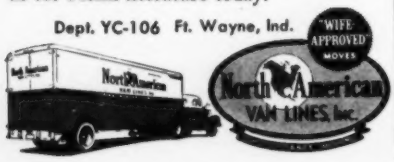

THE AUDIO-VISUAL PROGRAM IN ACTION

(*Continued from page 39*)

advisable to select other qualified personnel from the church membership to help.

As chairman of the committee the visual aids director should give general direction to the committee's work and keep it informed of new developments in the audio-visual field. He should

Probably the best place to store equipment and materials is in the church library, where both are available when needed.

consult with them on policy and plan with them the general program of use, maintenance and storage of the audio-visual equipment.

Promote Funds to Support Visuals

In all too many churches funds have not been provided on a planned basis to develop the audio-visual program. Because of the lack of funds the equipment is not serviced as it should be and is not put back into proper condition.

When the church needs new equipment to good advantage, funds are too often lacking. By adding equipment to that already purchased the program of the church can be enlarged for the benefit of all. Adequate funds are a necessity for a good audio-visual program.

Conclusion

The proper maintenance and storage of equipment is important to the success of any church audio-visual program, and the more that program grows the more important and complicated the maintenance problem becomes. But maintence and storage, in themselves, do not give energy to the program; use does that. Good maintenance and storage of equipment, however, enhances the use and thus aids the success of the church audio-visual program in every department. END

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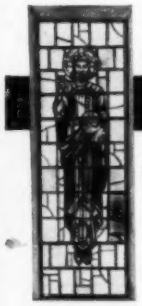

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THIS BUSINESS OF SEATING

(*Continued from page 23*)

pews will, of course, vary with the size of the job from three days upward.

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The spacing of the pews is as important as their construction. A general rule for quick calculation allows a lineal dimension of eighteen inches per person. In other words, nine lineal feet of pew seats six persons. However, several inches of this nine feet are used for pew ends. Six average size people in this length would be crowded and uncomfortable. Therefore, nineteen to twenty inches per person and an additional two inches for pew ends are more practical dimensions. For pews without kneelers the spacing back to back should be thirty-two to thirty-four inches. With kneelers, thirty-four to thirty-six inches is required back to back. Allow two extra inches between the frontal and first pew.

A common error in the arrangement of church seating is that not enough space is left for a casket between the nave pew frontal and the first step of the chancel. For this a distance of seven feet is necessary. Be sure, also, to check the aisles. Three feet is usually adequate for the side aisles, five for the center aisle. If columns are used in the seating area, make sure they do not hamper entrance or exit.

Back to back spacing for the balcony pews may vary depending on the height of the risers. Particular attention should be given to sight lines, especially for the first and second rows

(*Continued on next page*)

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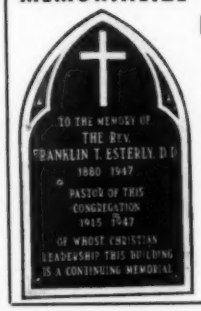

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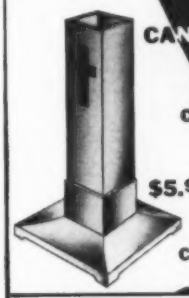

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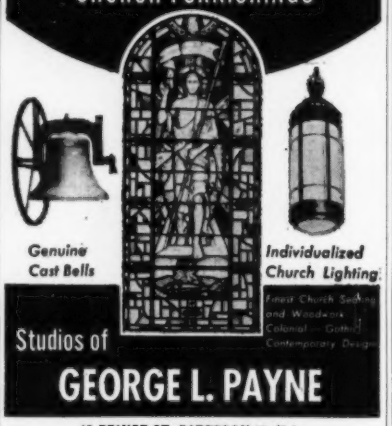

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(*Continued from page 41*)
because of the balcony rail.

Seating for the choir requires additional space. Several well planned churches use a pew with a special music sheet holder connected to the back of the pew. Naturally, this requires an extra distance from back to back of roughly four inches. It is also much wiser to use twenty-four inches per person rather than the standard nineteen to twenty inches.

Other Considerations

Before the final selection of pews is made, the products of various companies should be investigated. To award a contract for pews to the lowest bidder is, in many cases, dangerous. Cost should always be carefully analyzed and considered in relation to the product submitted rather than the quotation of another bidder. The desire to economize on the selection of church furnishings is reasonable. Yet, the purchasing of inferior pews can be the more expensive step. Costly repairs, refinishing and maintenance through the years may easily add up to more than the price of good quality seating.

An investigation of similar pew installations in other churches by the company considered is important. One check point is the wearing quality of the pew surfaces. In general a pew receives four coats: stain, sealer (not considered a coat), filler, and two coats of lacquer. Varnish has not been used for years. Lacquer turned dark and dull indicates inferior materials. Checking or cold cracking of the finish is also proof of poor workmanship or materials. Look for wood cracking. Good kiln-dried wood will not crack. Another check point is the wood itself. Gray or black streaks in natural light wood are a mark of second rate seating. The most dangerous spot is the joint of the seat to the back. Pew ends are also vulnerable to cracks. Check them!

Bankruptcy of seating companies can occur. Therefore, length of time in business and ability to guarantee or replace a defective pew is also important. Even the best pews may develop trouble at times and you will want the assurance of a firm which can and will stand behind its product.

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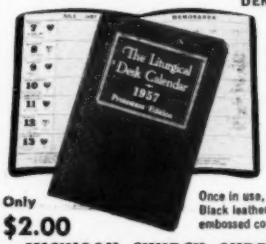

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is, the sales office will sublet actual construction to another concern. Ask where your pews are made and by whom. A contracting firm may not have the same control over a product as they would if made within their own plant. Be sure that you also investigate the subcontractor in this case.

In addition to selecting the proper type of pews, other considerations should be weighed by the congregation. Most pew companies have a delivery date of some three to four months after ordering. Therefore, orders should be placed about five months before the completion of the building to insure timely delivery.

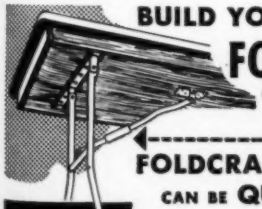
Most companies request one-third down payment upon signing a contract, one-third at the time of delivery, and the remaining one-third in thirty days. Full inspection of the pews should be made before final payment.

Conclusion

In reviewing the details of selecting church seating, it seems that this task may be as difficult as many of the major considerations in church construction. Actually, the seating does produce an atmosphere in the building that is all-important. As expressed by one church critic, "The spirit of church seating should be that of genuineness, sincerity, and truth. A church may be seated to suggest spaciousness as broad as the spirit of religion even though the building is small. Or it may be seated in a manner to appear a forest of pew ends or many rows of board benches. When properly seated, the pews are sensed rather than seen." The pews, no matter how simple the materials and design, should be exactly what they seem to be. Harmony should prevail in all aspects and should be the basis for all examination.

While providing physical comfort, the pews also become a part of the service and a contribution to the glory of the edifice when vacant. They must be selected with a great sense of practicality and an equal amount of aesthetic appreciation. No matter whether the congregation is large or small it will be able, due to the relatively low cost of pews, to take advantage of the finest craftsmanship and quality available.

END



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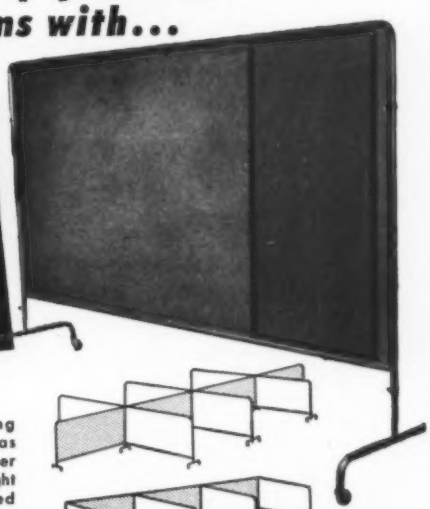

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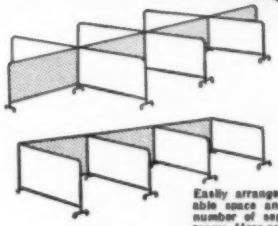

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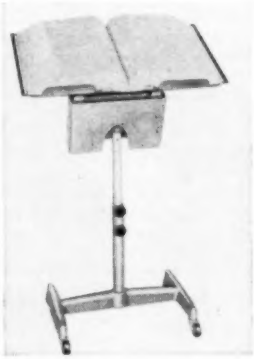

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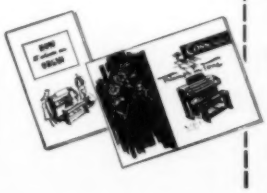

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THE CHURCH REFRESHMENT HOUR

(*Continued from page 33*)

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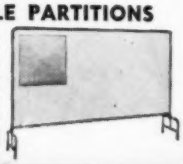

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the church refreshment hour. Once begun, the idea spreads and flourishes.

Conclusion

When one looks back, one realizes that a coffee hour, in its many forms and functions, has had centuries of history behind it. It has cheered and consoled the family morning, afternoon and night. It has held a consistent place socially. Nor must we overlook the fame of the eighteenth century coffee houses of London, despite England's predilection for tea. From the coffee houses where men of note met for the matching of wits and for lengthy discussion, a rich legacy has come down to us in English literature and the arts. Moreover, in the Moslem world its thick syrupy coffee played a historic part, not least of which was the traditional cup of coffee amongst the men before or after the call to prayer.

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THE LOGIC OF ORNAMENT

(Continued from page 16)

engineering principles. The diameter and the height of the columns were in the proper proportion so as to develop the strengths necessary to carry their required loads as well as the arch. The architrave had the economic depth and strength needed for its span. After these fundamental bases were worked out, the ornament used to enhance the various elements was evolved. The ornament was in harmony with the materials used and expressed the purposes of the buildings, including refinements such as entasis in the columns to correct optical illusions.

Gothic Ornament

Perhaps an even more striking example of the evolution of ornament to meet actual problems is the Gothic mouldings. As classical churches moved northward and then gradually changed from classic to Gothic to Romanesque the mouldings became more and more undercut to emphasize detail.

The Greek styles of the south had more delicate mouldings and features since the bright Mediterranean sun cast sharp shadows. But in the diffused light of north European winters shadows lost their incisiveness. The Gothic artists subconsciously undercut mouldings to give comparable intensity to their cast shadows that the southern sun gave to the more delicate classic forms. In other words, their ornament was not a simple art applique but a function of climate and materials—a structural system expressing a purpose as well as the psychology of the Gothic mind.

Ornament Today

Architects today are working towards a contemporary idea. Since this trend is comparatively new, often the approach to new forms is naive and illogical. Education in professional schools is a form of "brain-washing" which creates subconscious reactions to problems. Consequently, a man who has been subjected to classic training generally imbues his new forms with a superficial modern aspect. Detail and proportion are in variance with the implication of honest contemporary design built in terms of contemporary technique. That is why one hears the expressions "modified Gothic" and "modified Colonial." In these instances the character of the plan fights the exterior expression; the ornament, instead of being an integrated expression of the building, becomes a denuded classic order or a streamlined cornice —and sometimes a vestigial buttress.

There has been a period of contemporary architecture in which the humanizing influence of ornament was completely ignored and a style (if one may call it a style), the "international," was born. This was a stumbling step in the right direction, but in itself it was rather bleak and unsatisfactory.

Some of the new office buildings are beginning to incorporate expression in the metal panels—the standard manufacturing units. The ornamental treat-

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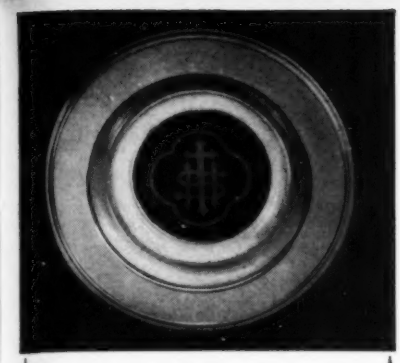

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Conclusion

Ornament is not simply a tricky applique or applied form. It has to have in its final expression the influence and character of the material of which it is made. The architect must recognize the fundamental form of the building and must then make the ornament sympathize with the use of the building.

Furthermore, assuming that the architect recognizes the above forces in the development of ornament he must go further. In itself ornament has to obey laws of harmony and dynamic symmetry. That is one reason why Greek forms were so beautiful—for instance, the volutes of an Ionic cap could almost be expressed by a mathematical formula. Of course, ornament cannot be evolved by a formula any more than lettering. But a subconscious feeling for these laws must be a part of the creation of the form. And if it is sound it usually can be approximated in reasonable harmonious values. In this it is very similar to music.

Churches particularly can use intelligent ornament. Art ornament and forms that enrich these buildings should be recognized and their aesthetic content expressed. These forms will gradually be oriented to our industrial age. However, there is no reason why in the new idioms, in the vastness of available materials, and within the dictates of the machine, we cannot find comparable values to the mature expression of the monuments of other times. END

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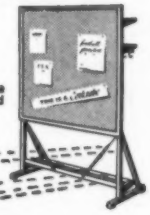

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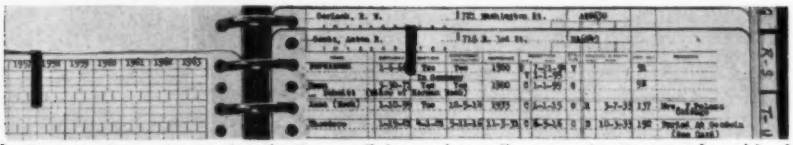

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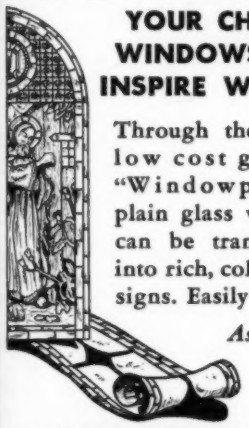

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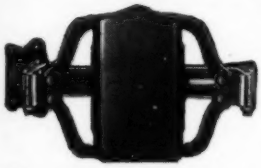

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ITEMS OF INTEREST

(*Continued from page 5*)

Mr. Robert L. Shoemaker has joined the SOCIETY FOR VISUAL EDUCATION, INC., Chicago, as Special Representative. The addition of Mr. Shoemaker to the staff is part of SVE's planned expansion program. He will organize and supervise the sales of SVE's sound slidefilm projectors. Mr. Shoemaker has been chairman of the Advisory Committee of the National Audio-Visual Association. Recently, he originated and was chairman of the National Slidefilm Competitions of the American Film Assembly.

The 1956 Asphalt Tile Color Classification Chart is available to anyone by writing to The Asphalt Tile Institute, 101 Park Avenue, New York 17, N. Y., and requesting it. The chart is valuable to building committees planning to use tile.

ELECTRONIC ORGAN ARTS, INC., 4878 Eagle Rock Blvd., Los Angeles, California, has announced the addition of a church organ to their line of electronic instruments. Known as the "Artisan" it is designed for churches desiring a pipe organ but without sufficient funds or space. The console houses all the tone generating and voicing chassis and is available in either two, three or four-manual sizes. The "Artisan" is custom-built for each individual customer and sells in either assembled or kit form.

Important news in the religious motion picture field was the recent announcement of the merger of two film companies, the Billy Graham Evangelistic Film organization and the Great Commission Films, to form a new and expanded organization under the name of WORLD WIDE FILMS with home offices in Hollywood, California. Among the new films to be released by this new organization is the Cinemascope-type color film, "Fire on the Heather," a dramatic documentary of Scottish religious life, climaxed by scenes from the All Scotland Crusade in Glasgow. A new feature length color film with an Oklahoma setting is now in production and is scheduled for release early in 1957. The president of

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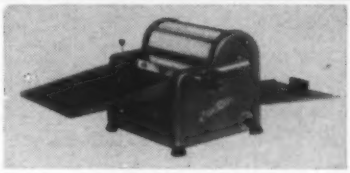

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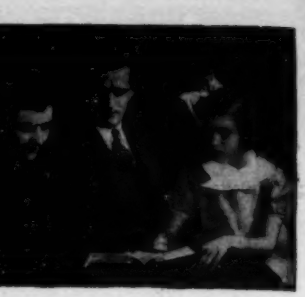

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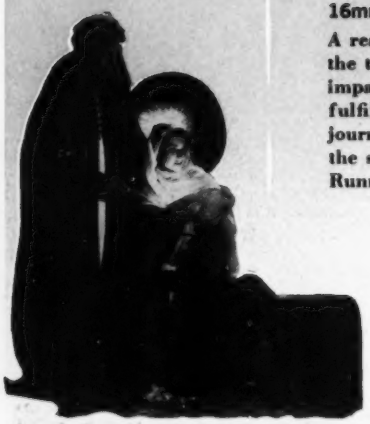

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